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presented to me by the editor-in-chief, Mr. Hsu, who was kind enough later to clear up several difficult points for me.

Huailing Hsien is much older than the city of Anking. In ancient times it was a part of a district called Wan or Hsu. The name Huailing first appears in the Chin Dynasty (about 380 A. D.) was continued under the T'ang, and is still used. Wan, or Wan Chiang, survives as the literary name of Anhui.

The Huailing Hsien Chih gives accounts of 123 temples within the city, varying in length from one or two sentences to several pages. I have found two temples not listed, which were evidently too recent to be included in the last edition, which appeared in 1915. The complete list is given in Appendix 3. It does not include public halls (Kung T'an), charitable organizations, or the provincial and trade gild halls, with one exception, the Fukien Gild, which is entered as the T'ien Hou Kung. (Temple of the Queen of Heaven.) All these contain chapels or altars. Moreover, all permanent homes have their ancestral tablets with an altar before them, and a picture or image of the Kitchen-God. Images of the God of Wealth and of trade gods are found in shops and in the meeting places of business organizations, but none of these are classed by the Chinese as temples. The numerous shrines to Earth-Gods (T'u Ti), which are scattered throughout the city and still more over the country districts, are mentioned but not enumerated.

Practically all the temples of the city were destroyed in 1854 by the T'aip'ings, who were opposed to image worship, or during the ensuing years of rebellion. When peace was restored the temples were rebuilt, but on a less pretentious scale. Nearly every temple history records that the place was destroyed by fire in the 3rd year of Hsien Feng and rebuilt during the reign of T'ung Chih. Thirteen temples are listed which do not now exist, and thirteen more are now put to various non-religious uses, from schools to carpenter shops. The halls of the three state temples, which are only used twice a year, are usually occupied by spinners of silk thread. There does not seem to be anything particularly sacred about a temple building or

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site, but when such a place is sold, the images or tablets are carried to another temple. Most of these places are in a sad state of disrepair, but there are signs of better times coming, and there are a number of temples which have recently been repaired or redecorated. Many have schools connected with them, where a general primary education is given by underpaid teachers of the old style, but so far as I know the schools of Buddhist temples, taught by monks, are for neophytes and are strictly religious.

Twelve names are used for temples in the Huailing Hsien Chih. An analysis of them is given in Appendix 1. The numbers are as follows: An, 40 temples; Tsi, 38; Miao, 21; Tzi, 9; T'an, 4; Kung, 4; Tien, 2; T'a, 2; Ch'an Ling, 2; Koh, 1; Tao Yuen, 1; Kuan, 1. However, such statistics are not of much value, for the names are often interchangeable. Of the four more commonly used names, Miao, which is the generic term, is usually translated as temple, Tsi or Tsi T'an as ancestral temple, Tzi as monastery, and An as nunnery. But these terms are very misleading. A nunnery is nearly always called An, but some An have monks instead of nuns. An ancestral temple is always called Tsi, but many Tsi are not devoted to ancestors. Miao may be applied to almost any religious building. A Tzi is always a monastery, but some monasteries are not called Tzi. Of the remaining words, T'an means an altar, Tien a hall used for religious purposes, T'a is the name for a pagoda, Ch'an Ling is a literary name used by Buddhists in preference to Tzi at times, and Koh, Kung, Kuan and Tao Yuen seem to be Taoist terms. Tzi and An almost always indicate Buddhism. However, Richard in his Calendar of the Gods, says that nine words, Tzi, An, Miao, Yuen, T'an, the word for hall not altar, Kung, Koh and Tien, may be applied to Buddhist temples. He gives the number of principal Buddhist temples in Anhui as forty-one. While the word principal is vague, the impression is certainly erroneous, for there are more than that number of large temples at the holy mountain of Chiu Hua Shan alone. His estimate is based on a book called the Tsan Hsioh Chih Ching, published in 1826, which obviously is not of much value today. The *Encyclopedia Sinica* (Temples), says that Kuan and Kung are Taoist names. It also gives two Sanscrit expressions

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769 or devoured by small boys. In the home a lamp may be lit each evening before the tablets.

769 Ancestral temples are usually found in the country at the family nest,
778 where all the neighbors may be relatives and bear the same surname. There
346 are, however, eight such temples in the city of Anking. They are oblong enclosures, as indeed nearly all Chinese temples are, about one hundred feet long by forty wide, and in the country are usually surrounded by evergreens except in front. The roofs are not curved. They contain three halls directly behind each other, separated by open courts in which trees are planted on either side. First comes the entrance hall, where coffins are often stored, then a room used as a school for the children of the clan or at other times as a meeting place, and lastly the hall of the ancestors. The main doors are not ordinarily open and entrance is made through a side door into the first court. On these main doors are often painted two mythological worthies who act as spiritual doorkeepers. When a man has obtained high rank in the public examinations, a pole something like a Chi Kan is erected before his family temple.

769 Against the back wall of the hall of the ancestors, which is also the rear
346 of the temple, are arranged a series of shelves like rising steps, and on these
778 are the tablets, called Shen Chu, one generation to a shelf, with the founder
212 of the family in the middle of the highest level. The tablets are made of wood and are approximately a foot high and eight inches wide. On them is written the name of the man, his wife and male children, and the characters Chih Wei, meaning his seat or place. These two words are also found on the tablets of gods and great men. Before the tablets is a table or altar, usually of carved wood, on which are five sacrificial vessels, usually of bronze. The central vessel is for incense, the others are pairs, two vases next the incense burner, and two candlesticks on the outside. I have been told the vases are for herbs but I have never seen them there. These five vessels are found on the altar of every Chinese temple, whether Confucian, Buddhist or Taoist.

551 Every Chinese has in addition to his surname, which is in most cases
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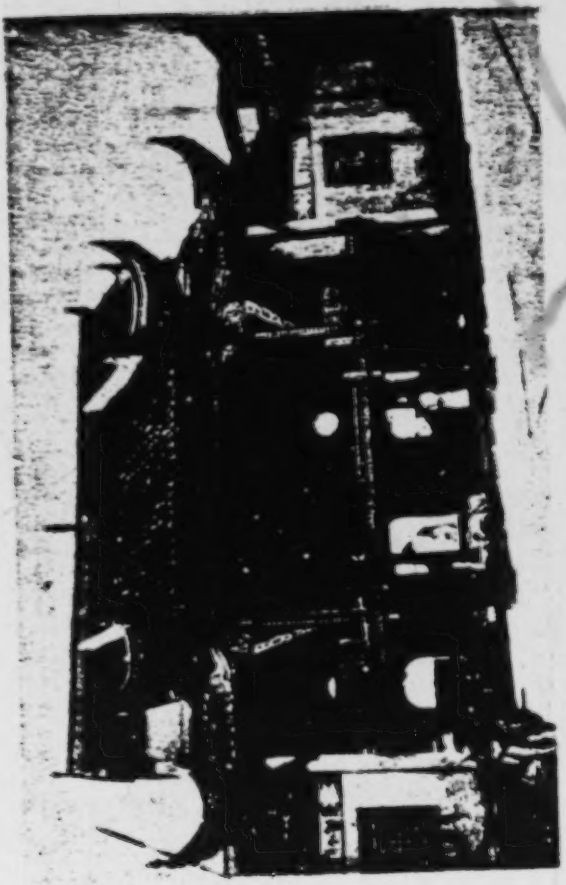

The Stage in the Tung Yo Miao.

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In the Tung Yo Miao.

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has been a Confucian priesthood, images are infrequent, and divination is never practiced in Confucian temples *(Encyl. Sin.*, Confucius).

Under the republic there has been a movement among the literati to make Confucianism definitely religious, or to maintain that it always has been so, and it was against this movement that Yuan Shih K'ai's mandate was directed. There is a society called the K'ung Chiao Huei, which holds services in the temples on the birthday of Confucius. This is separate from the state worship, though in Anking nearly all the officials belong to the Huei. The movement does not seem to be a popular one, and is confined to a section of the literati. A handful of people attended the last birthday services in Anking. I was present, representing Bishop Huntington, of Anking, who had been invited by the society, and I took part in the observances, after stating clearly that I did not consider Confucius a god. This would seem to show that even this society considers what it does a national and patriotic rite, rather than a religious one, but as I said, it is difficult to draw a line. It is strange that Confucius is not the god of literature, but that place is filled by Wen Ch'ang.

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The Wen Miao, usually called by foreigners Confucian temples (K'ung Tzi Miao), are also known as P'an Kung, because of the ponds which are always found in the first court, and as Hsioh Kung, or temples of the scholars. They consist of three courts, with buildings between, running in a north and south direction. All the walls are painted red. The main hall is behind a terrace above the second court. The entrance to the first court, which would be the south gate, was not built until a man of the district had achieved the rank of Chuan Yuen. This was the title given to the first place in the national triennial examinations in Peking, and so was the highest honor a scholar could obtain. As in most pretentious Chinese buildings in the old style, a large " Spirit Wall " was placed opposite the entrance. Though these walls are found in most places, ancestral temples in the country do not seem to have them, and they are not obligatory anywhere. Anking has both Fu and Hsien Hsioh Kung, but the latter is almost in ruin, and it is the former that I will describe.

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The whole enclosure is about a quarter of a mile long and 200 feet across. 346
Properly there are no buildings in the first court, and although recently two wooden frame structures have been erected there, they are used as day schools and do not belong to the temple. In the center of the court is the semicircular pond with masonry walls, but there is usually no water there. These ponds are mentioned in the classics, and antedate Confucius. Over the pond runs an arched stone bridge, called the Chuan Yuen Ch'iao, because only the Chuan Yuen and the emperor were allowed to cross it, though anyone may do it now. There are two P'ai Lou, east and west, usually called memorial arches by foreigners, though there is no arch in their construction. In their simplest form they are four pillars with stones across the top, making three gateways. Each P'ai Lou has an inscription, and these sentences are opposites (Tui Tzi). On one are written the characters " Teh P'ei T'ien Ti " (His virtue equals that of Heaven and Earth), and on the other " Tao Kuan Ku Ching " (His way is better than that of all men, past and present).

A short stairway leads up to the second court. These steps, and those to the terrace of the second court, are divided by an inclined slab of stone on which a dragon is carved. Such dragon steps are also found in the Kuan Yo Miao, the Wen Ch'ang Kung, and the larger of the two Anking mosques. The latter is curious because of the Muhammedan law against the images of animals, though there are other instances of this law being broken, as in the Court of Lions of the Alhambra.

The central gate to the second court was opened only for the winners of the first three places in the great triennial examinations, the Chuan Yuen, Pan Yen and T'an Hua. Over it are four characters quoted from Mencius, " Chin Sen Yu Chen " (The ringing of the bell and the sounding of the stone drum). As the first occurs at the beginning of the sacrifice and the second at the end, together they signify the whole worship. Beside the central gate are two smaller doorways, the one on the east called " Yin Hen ", and that on the west " Yuen Shen ". These words are taken from the Book of History, the former meaning " To be permanent " (like the moon), and the latter " To rise " (like the sun). I was informed by an attendant that they

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346 were considered lucky words. On the occasions when I have been present at the worship in this temple, the procession entered the first court through a side gate, and passed into the second court through the western doorway.

The second court is surrounded by buildings. To the right and left of the entrance are rooms where the sacrificial vessels, musical instruments and other temple implements are kept when not in use. Facing the gate is the main hall, rising above the terrace and dragon stairs, the roofs sweeping upwards in majestic curves, with bells hanging at the eave corners. Unfortunately there are no trees.

On the sides leading to the main hall are covered porches, or cloisters, in which are kept the tablets of famous Confucianists whose names are an epitome of all that is best in the history of their country. I believe the complete list is given in " A Guide to the Tablets in a Confucian Temple " by Thomas Watters. These cloisters are known as the east and west porches (Tung Wu and Hsi Wu). At the end nearest the great hall (Ta Tien), are the tablets of disciples of Confucius, forty on each side. They are called Hsien Hsien, and their number is unchangeable. Nearer the entrance are the tablets of famous men of later ages, which are called Hsien Yu. There are thirty nine of these on the east side, and thirty eight on the west, and all the tablets are arranged in eighteen cases behind as many altars, nine in each porch. The number of Hsien Yu was fixed by the emperor — under the republic by the Ministry of Education — and their number has changed from time to time, as tablets were added or taken away. For instance, the tablet of the great statesman, Wang An Shih, was placed among the Hsien Yu in 1104, but removed 140 years later (GILES, *Biogr. Dict.*, Wang An Shih). This Wang, by the way, was the author of a poem on the beautiful mountains north of Anking.

The Ta Tien is about 100 feet wide by forty deep, and the roof, borne on huge, smooth wooden columns, is at least forty feet above the brick floor. Everywhere there is the most elaborate wood carving, culminating in the gorgeous red and gold canopy over the tablet of Confucius against the center of the rear wall. The prevailing colour in the hall, and throughout the whole

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temple, is a dull red. The tablets are the same shape, but larger than those in ancestral temples, that of Confucius being about five feet high and one broad; red, with the characters in gold. Those on the tablet of Confucius are " Ta Tsen Tzi Shen Hsien Szi K'ung Tzi Shen Wei ", which may be lamely translated as " The seat of the spirit of K'ung the Master, the perfect, holy and ultimate teacher of former times, who completed the work of the sages ". The five sacrificial vessels are larger, but similar in shape and use to those in other temples.

There are four smaller altars in the hall, facing inward on the right and left. The two nearer ones are called P'ei, and each contains two tablets. On the east are those of Yen Hui, with the title Fu Shen, and the grandson of Confucius, Tzi Tsi, with the title Shu Shen. On the west are those of Tseng Tzi, with the title Tsung Shen, and Meng Tzi (Mencius), with the title Ya Shen. Behing the P'ei are two larger altars, called Tzeh, each having the tablets of six prominent disciples.

On the rear wall are hung nine large Pien Eh, each presented by an emperor of the Ch'ing, or Manchu, dynasty. Yung Cheng is the only one not represented, I do not know why. Over the central canopy is the Pien given by K'ang Hsi, with the inscription " Wan Shih Szi Piao " (The teacher and model of all ages), which is quoted from an essay by the T'ang scholar Han Yu, already mentioned. I will not attempt to translate the others, for they are fragments of sentences from the Four Books, whose valus lies largely in what they suggest. They are :

" Shen Chi Ta Tsen " (Mencius), presented by Shun Chih.

" Yu T'ien Ti Tsan, " (Doctrine of the Mean), presented by Ch'ien Lung.

" Shen Ming Wei Yiu " (Mencius), presented by Chia Ch'ing.

" Shen Hsueh Szi Chung " (two characters from Mencius and two from the Doctrine of the Mean), presented by Tao Kuang.

" Teh Ch'i Tao Tzai " (Doctrine of the Mean), presented by Hsien Feng.

" Shen Yiu T'ien Chung " (Analects), presented by T'ung Chih.

" Szi Wen Tzai Tzi " (Analects), presented by Kuang Hsu,

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346 " Chung Ho Wei Yo " (Doctrine of the Mean), presented by Hsun Tung, the boy emperor who was deposed in 1911.

Behind the Ta Tien is a smaller court and hall (Hou Tien), devoted to the ancestors of Confucius for five generations, men and women, who receive sacrifices at the same time as the sage.

778 The following facts are taken from the Hsien Chih and the calendar,
782 or were learned in the temple itself.

At present there are no sacrifices in the Hsien temple, but a ceremony called the Shih Tzai Li is performed there. Formerly both temples were used for worship, and in the reign of Ming Wan Li (1573-1620), the sacrifices and musical instruments were divided equally between the Fu and Hsien temples, and the number of Li Sen was the same for each. Under the republic the Fu has been changed to the provincial temple, but it is still known to most people as the Fu Hsioh Kung. In the time of Ming Ying Tsung (1436-1465), it was decreed that the objects sacrificed should be local products whenever possible.

796 Under the Ch'ing dynasty it was customary at the great sacrifices (Ta Chi), to have a dance (Wu), called the Pa Yi, performed by sixty-four men and boys in groups of eight. Possibly the number has something to do with the trigrams in the Book of Changes. I do not know. This dance is supposed to be continued under the republic, but in Anking there seems to be no one to teach the performers. The name means " Eight Ranks ", and in ancient times it was the prerogative of the emperor. The correct number take their places in lines on the terrace to the left and right of the dragon steps, dressed in long, gray robes with black borders, wearing square, black hats somewhat like those used at commencement exercises in western countries, and holding rods with pheasant feathers at one end, but there is no posturing. The music is simple and the notes are confined to a small compass, which is said to typify the Doctrine of the Mean. There is harmony, but the intervals are irregular, according to the ideas of western classical music. Nevertheless, it does not seem so dissimilar to the compositions of such moderns as Ravel and Strawinsky, in their more quiet moods, and there can be no question

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A Monastery on Chiu Hua Shan.

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Pilgrims Climbing Chiu Hua Shan.

[facing p. 64]

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Chih. There were two other temples to Kuan Ti in Anking, one of which was built by the " Blue Company " of soldiers, but they have been destroyed.

The Kuan Yo Miao is similar in plan to the Wen Miao, but there are no porches in the second court, and the whole is on a much smaller scale. Before the gateway is the " Spirit Wall " and entrance is made through two P'ai Lou at the sides. Over the eastern arch are the words, " Tan Hsin Kuan Erh " (A loyal-literally, red-heart is like the sun), while over the western is, " Ta Yi Tsan T'ien." (Great righteousness is the equal of heaven). Above the gate are the words, " Kuan Yo Miao ".

The main altar in the great hall is much less elaborate than that in the Confucian temple. On it are two tablets. That on the east reads, " Kuan Chuang Liao Hou Chih Shen Wei " (The seat of the spirit of Kuan). Chuang Liao Hou constitute a title modifying Kuan, brave and faithful marquis. The western tablet bears the inscription, " Yo Chung Wu Wang Chih Shen Wei " (The seat of the spirit of Yo, the prince of loyal soldiers). Until recently there were pictures of the two heroes behind their tablets. Against the side walls are two lesser altars, that on the east having eleven tablets, and that on the west, twelve, each bearing the name of a famous general, with the words, " The seat of the spirit of the loyal soldier and general ". There is one Pien, I could not discover from whom, which hangs above the main altar, and bears the words, " Wan Szi Jen Chi " (The greatest men of ten thousand generations). The choice of names on the side altars seems peculiar, not so much because of the ones included, as of those omitted. All are contemporary or later than Kuan Kung, and so the great generals of the Fighting States and the Han dynasty are absent, but it is strange that there are no names of the Manchu dynasty. The most remarkable fact is the inclusion of two pure Mongols, evidently placed there by Yuen emperors and never removed. Well, if any people ever deserved representatives beside the god of war, it was the Mongols. The list of names, with a few facts about each, is given in Appendix 5.

The Huai Ling Hsien Chih says that the rear hall was called the San Yi Tsi (Temple of the Three Righteous Ones), who were the brothers of the

1 [Errata: should be Shih. Cf. Errata sheet, p. 204, cat. 116 --Analyst]

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Peach Garden Oath, Liu Pei, Kuan Kung, and Chang Fei. There is a hall behind the Ta Tien, with three tablets on the altar, but they are so discolored, it is difficult to make sure of the names. It hardly seems possible that Liu Pei is among them, for all are dukes, and Liu is considered a legitimate emperor. The tablets may be those of the men who were executed with Yo Fei, for Yo is one of the names, and Yo Fei's son was a victim. As the temple was destroyed by the T'ai P'ings, the Hsien Chih may refer to the former building.

Sacrifices similar to those offered Confucius are made on the 15th of the 2nd and 9th months, the chief military official resident in the city acting as the celebrant, with civil officials of lesser rank attending. In October 1923, the ranking civil official was the district magistrate of Huai Ling Hsien, and the civil governor of the province did not attend. At that time no sacrifices were offered in the rear hall.

At present the temple is ordinarily used as a school for training physical directors, and the second court has been turned into a basket-ball ground. The place is in wretched repair. The paint is cracked, the walls dingy, the floor dirty beyond description and the courts grass grown. Spider webs hang among the tablets, the beams sag and the whole atmosphere is miserable.

But when the full autumn moon shines down upon the blue flagstones and shadows cloak the great hall, when the black eaves curve in sweeping lines towards the clear, deep blue of the midnight sky, and the altar is ablaze with flickering candles, then the splendour of the old days comes back to the temple, and the ghost of departed glory reigns again. Braziers filled with pine wood burn in the courtyard, and attendants bearing torches of twisted bamboo strips walk about the terraces, the shadows dancing across the carved lattice behind them. The choristers and dancers, with their wands tipped with pheasant feathers, wait in lines on either side of the dragon steps, while behind them stand men with flutes, drums and bells of different notes. Within the door the dead ox lies across his hurdle, his head raised toward the altar.

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Monks pass from one monastery to another, and there are no disputes and religious conflicts between them. Their differences are regarded merely as different ways, all good, of achieving the same end.

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The following paragraphs from the Hsien Chih give a brief outline of the temple's history. The pagoda seems to have been sufficiently solid to have resisted the destructive powers of the T'aip'ings.

" The pagoda was built by an Anking man, Yuen Tzi Hua, in the reign of Ming Wan Li (1573-1620). The emperor himself wrote an inscription of six characters for the temple, " Hu Kuo Yun Ch'an Shan Tzi " (To protect the country and keep it in eternal prosperity). The people built a pavilion (Shen Han Lu), to house this inscription. In the 7th year of Shun Chih 1651), an official rebuilt it, and in the 2nd year of K'ang Hsi (1664), it wasl repaired. Ch'ien Lung presented a Pien, " Shan Szi Tzi Kung " (A voice (ike the lion's roar), and during the reign of Kuang Hsu, the empress dowager, Tsi Hsi, gave another, " Miao Ming Yuen Chin ", (Reflecting light like a mirror).

" The monks gathered contributions and built a library (Tsan Chin Ko), to the east of the temple, which contained many Buddhist books and famous paintings. The best known book was a copy of the Lotus Sutra (Miao Fah Lien Hua Ching), and there was a painting in gold leaf, made in the 7th year of Ming Hsien Hua (1472 ?).

" On the north and west, Anking is surrounded by impressive mountains, while the Yangtze River flows on the east and south. Those who search out favorable locations for graves (P'ing Yien Hsin Chia), said that there should be a pagoda erected in this place, to complete the favorable influences. The mountains seem like the body of a dragon, and the pagoda would make it appear as if the head were lifted up, which would be auspicious. In the year of Ken Wu of Ming Lung Ch'in (1567-1573), an official consulted with the people and built the pagoda. (This conflicts slightly with a previous statement). It was 240 feet high, built of stone, with seven stories. There were balconies at each story, and golden bells were hung from the corners of the roof.

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778 346 " It was redecorated in the time of T'ung Chih and again under the republic. "

Four years ago a river steamer was deliberately rammed by a gunboat and several hundred lives lost. A wealthy man of Anking was warned by Kuanyin in a dream not to take the boat, and so saved his life. In gratitude he gave several thousand dollars to the Yin Chiang Tzi, which were used to put the pagoda in good condition. Recently the governor, Ma Lien Chia, gave 10.000 dollars, which has been used to erect a chapel containing an altar to Kuanyin with the most elaborate wood carving I have seen. The courtesans of Anking are said to have contributed also. On festival nights the pagoda is hung with colored electric lights.

The temples of the Ch'an School are built on a plan which unfolds to the worshipper the gradual scheme of salvation and the degrees of enlightenment. The Yin Chiang temple has two halls, separated by a court, and surrounding these on all sides but the front are the monks' quarters, while behind the pagoda is a public tea house where vegetarian meals are served. The buildings face the south, though it is not obligatory, and the Ti Tsang An, for instance, faces eastward. The library, school and Hall of Meditation are on the east, but these and various other rooms do not belong to the temple proper. The second hall of the temple is on a terrace fifteen feet above the first, but this also is not necessary, and there are no dragon steps. Outside the gate are two large, iron anchors, which embody the old belief that the city is a boat, of which the pagoda is the mast, and that when the anchors are removed the boat will float away. I have been told similar legends are often found in Korea.

346 778 774 The first hall represents the heavens on and above Mt. Meru, whose inhabitants, while they are in bliss, are still subject to rebirth. Here are the Four Lords of Heaven, Sanscrit, Lokapolas (Szi T'ien Wang), east, west, south and north, placed two on each side. The images are gigantic, the faces fierce, and they are painted in different colors, the prevailing one in each being that appropriate to its locality, blue, red, white and black. These spirit kings guard the entrances to Mt. Meru (Dore, vol. VII, p. 394 f).

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In the center of the hall is a platform divided by a screen. Facing the entrance is the image of Mi Leh (Sanscrit, Maitreya), whose form is probably more familiar to foreigners than that of any other Chinese god. He is a very fat man, with shaved head and huge, bare stomach, sitting with one knee raised. He is always represented laughing, and in temples his image is gilded (Doré, vol. VI, p. 103, *f*). The Chinese usually refer to him as a Fu (Buddha), but strictly speaking he is a P'usa (Bodhisattva), who waits in heaven until the time for his next incarnation as a man, when he will become a Buddha proper. A Bodhisattva is one who has reached complete enlightenment, but rejects Buddhahood in order that he may minister to his fellow men. However, the Chinese use the technical Buddhist terms very loosely, and P'usa is commonly used for any image, Buddhist or otherwise.

On the other side of the screen, facing the court, is the most picturesque of Buddhist divinities, Wei T'o, who is represented in full golden armour, with draperies flying from his shoulders and hand on sword. He is the knight of heaven, commander of the celestial hosts under the four kings, and he is the special protector of monasteries. In this capacity he is worshipped when the monastery is in need of funds, and begging monks carry his image strapped on their backs. In images used for this purpose, the sword is absent and the hands are pressed together in prayer (Doré, vol. VII, p. 317 *f*). In his zeal for righteousness, Wei T'o is apt to be too severe and strike down the guilty sinner without giving him a chance for repentence. Therefore, he is placed so that he looks across the court and through the doorway of the second hall, gazing always upon the face of the compassionate Buddha.

There is an admirable study of Wei T'o by M. Noel Peri in the *Bulletin de l'École française d'Extrême-Orient*, vol. 110.

The second hall represents the more advanced stages on the road to Buddhahood. Over the entrance are the words nearly always used in Buddhist temples, " Ta Hsiung Pao Tien " (Precious Hall of the Great Hero). This hall may contain the images of any number of indigenous gods like Kuan Ti, and Brahmanic deities like Fan (Brahma himself), and Yu Ti (Indra), who

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346 is sometimes confused with another god having a very similar name, who 178 may also be present, the Taoist Yu Huang Ti (Pearly Emperor). But these 176 divinities are shown as worshipping or attending the Hindu Buddhist gods. 179 Indeed, it is difficult to say exactly whom the smaller images in the great hall of a temple represent, for the monks themselves often do not know. I have not found Brahma or Indra in any Anking temple (DORÉ, vol. VII, p. 324 *f.*).

Against the side walls of the main hall are the eighteen Lo Han (Arhats), nine on each side. In Hinayana Buddhism the Arhat, or saint, was the highest state a man could reach before becoming a Buddha, but in the Mahayana it is inferior to the Bodhisattva. There are various lists of Lo Han, and the oldest contain but sixteen names. The first list of eighteen appears to be that of the T'ang poet and painter, Kuan Hsiu (832-912). The names vary in different accounts and have never been exactly determined, for although the emperor Ch'ien Lung in 1757 endeavored to settle the matter, his arrangement has never been generally accepted. The number eighteen seems to be of Chinese origin, but it also occurs in Tibetan lists. It seems to me that the reason for the two added names may lie in I Tsing's account of the eighteen schools of Buddhism (*Records of Buddhist Religion*, p. 14). He visited India in 617, and says that the division into schools took place after the death of Asoka (about 230 B. C.). It may have been felt that the number eighteen was more appropriate because of the eighteen schools of thought. The most familiar name in the lists is that of Rahula, the son of Sakyamuni, who is the patron of novices. Adequate accounts of these Lo Han are given in Watters' "The Eighteen Lohan of Chinese Buddhist Temples", and in Doré (vol. VII, p. 350 *f*). Some temples have twenty-four deva kings in place of the Lo Han, but this variation does not occur in Anking.

The lines of Lo Han end at the rear wall, and next them are two altars which are usually dedicated to the four great Bodhisattvas of Chinese Buddhism, Kuanyin, Ti T'ang, Wen Shu and P'u Hsien. At Yin Chiang Tzi the arrangement is a little different, Kuanyin and Ti Tsang being omitted.

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On the west are Wen Shu and an image which seems to represent Ta Mo (Bodhidharma), the twenty-eighth Indian patriarch, who came to China in 520, and is recognized as the first Chinese patriarch (EITEL, *Handbook of Chinese Buddhism*, p. 33). Kuanyin and Ti Tsang appear in other parts of the monastery, but are absent from the temple proper. Bodhisattvas always wear lotus hats, and are usually gilded.

The place of honor in the great hall is held by three huge images, exactly alike, of Buddhas (Chinese, Fu). They are gilded, expressionless, sitting in the attitude of contemplation, their shaven heads covered with blue snails. Two disciples, Ananda and Kasyapa, wait on the central image. In the Yin Chiang Tzi these figures are enclosed in glass. The figure on the east is the Healing Buddha, Yo Szi Fu (Bhaishajyaguru), that on the west, O Mi T'o (Amitabha), while in the centre is Shih Chia Mo Ni (SAKYAMUNI, *the Historic Buddha*). Sometimes these images are referred to as the Buddhas of the past, present and future. Amitabha is the god of the Western Heaven and has so seized on the imaginations of the Chinese that in all the Buddhist schools the ordinary greeting between monks is " O Mi T'o Fu ", for the mere repetition of the name insures entrance to the heaven. The abstraction of Nirvana is replaced by the more comprehensible and popular Western Heaven. Full descriptions of these Buddhas are given in Doré (vol. VI, chap. III). This triad receives most of the worship offered, and a light is kept burning before their altar. In fact, where this triad is present, the services are nearly always directed to them, though I have seen Wei T'o worshipped, and incense is burned before the other images. The Bodhisattvas are usually worshipped in chapels devoted to them. When there is a door in the rear wall, an image of Kuanyin is placed facing it, standing back to back with the Buddhas with a screen between, but this arrangement is not found in Anking.

In the southeastern corner of the hall is an immense bell associated with Ti Tsang, and in the southwestern, a large drum bearing the Yin and Yang symbol. There are also the usual musical instruments, bells, metal plates, wooden " Fish Head " gongs, and others. Streamers inscribed with

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346 778 776 779 the names of Buddhas and Bodhisattvas, prefaced with the words, "Na Mo" (Reverence), and elaborate lanterns, hang from the beams, while prayer mats are arranged in order on the floor. The hall is always full of the odour of incense. Prayers are offered and sutras read fifteen times a day, but I will not attempt to go into the ritual of the various regular and occasional services.

346 778 The Ti Tsang An is a smaller and more recent establishment than the Yin Chiang Tzi, and the Hsien Chih contains practically no information about it. It contains ten monks and no nuns. It is in much better condition than the larger monastery, new and clean, the monks appear more intelligent, and the atmosphere more religious. Its present prosperity is largely due to the generosity of a man named Ho, who is well known in Buddhist circles for his charities. The temple stands beside a lake outside the West Gate, and there is a lovely grove of bamboos behind it on the hillside.

The Ti Tsang An belongs to the Pure Land School (Ching T'u), and the arrangement of images is somewhat different from that at the Yin Chiang Tzi. In the entrance hall behind the image of Maitreya, and overshadowing it, is the patron of the monastery, Ti Tsang, wearing the lotus hat of a Bodhisattva, and attended by two disciples, a father and son, bearing the crozier and jewel associated with him. In the great hall, instead of the three Buddhas, there is the favorite triad of the Pure Land School, Amitabha in the center, flanked by the Bodhisattvas Kuanyin (Avalokitesvara), and Ta Shih Chih (Mahastama), both of whom seem to be men here, though they are usually represented as women. They were men originally. All are standing, with right hands stretched downward, palms outward, in the attitude of saving souls. The other images in the temple present no unusual or interesting features.

776 779 While it is impossible to consider these gods in detail, I should say a few words about the Bodhisattvas. There are in China four mountains of especial holiness to the Buddhist, Wu T'ai in Shansi, O Mei in Szechuan, P'u T'o, an island in the Chusan group off the coast of Chekiang, and Chiu Hua in Anhui. These should not be confused with the five Taoist moun-

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There are at present two Taoist temples in Anking. Two others have ceased to exist as temples, though the buildings still stand. Of these two temples, only one is of any size, the temple of the Tung Yo outside the East Gate near the Yin Chiang Tzi. The temple is almost a duplicate of the Fu Ch'eng Huang Miao, which will be described later, having a stage for theatricals over the entrance and the ten bells on the sides of the first court. It faces south and has red walls in imitation of the state temples.

The Tung Yo (Eastern Peak), is the god of T'ai Shan, the mountain in Shantung famous both for Taoist and Confucian associations. The mountain has received worship from time immemorial, but the Taoist story is that he was originally a general of Wu Wang, of the Chou dynasty (1122 B. C.), who was posthumously honored by the emperor after the former's death in battle.

Tradition says that the temple was originally erected during the T'ang dynasty, but this is very unlikely, and there is no temple history to support the statement, while the Hsien Chih says that it was rebuilt by Li Erh Wan in the 7th year of Shun Chih (1656). Outside the main hall and at the ends of the rows of bells are the images of two gods, Tsung Kuan (Controller of All), on the east and Wen Shen (God of Disease), on the west. Within the hall are three images. In the center is the Tung Yo, wearing robes and a headdress which indicates his rank, and in general resembling the City-God except that the face is gilded, and that there is only one image of the god, which is never carried in procession or taken from the temple. On either side of the Tung Yo are his two ministers, the Wen P'an Kuan and the Wu P'an Kuan (Civil and Military Judges).

It would seem as if the Tung Yo had some of the functions of the City-God as a judge of the dead and he is prayed to for protection generally and for children, though his popularity for the last does not approach that of Kuanyin or the Sung Tzi Liang Liang. In the Anking temple, apparently the only festival in his honor is his birthday on the 28th of the 3rd month, though Richard (Calendar of the Gods), also mentions the 6th of the 2nd month. The son of the Tung Yo, Huang T'ien Hua, has been deified as the Duke Ping Ling, and the grand-daughter is a popular goddess in Shantung. The god is mentioned in the Taoist novel, the Feng Shen Pan.

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These inscriptions show very well the ethical character of Taoism. The following memorial, from a stone tablet in the temple courtyard, gives an idea how such places were built, and the method of rewarding contributors.

A Stone Tablet in the Tung Yo Miao

" Temples are the shelters of gods. The Tung Yo Miao was first built in the T'ang Dynasty and served as a safeguard for the East Gate and for the whole province. The temple was finely decorated, but after the war (the T'aip'ing Rebellion), it was in ruins, and only the foundations were left. In the reign of T'ung Chih, our forefathers (twenty two names are given), rebuilt the main hall and the porches. Later two more buildings were added, and the Pi Hsia Kung (Hall of the Blue Sky). In the reign of Kuang Hsu, twenty four persons (the names are given), gathered contributions from the merchants and gentry of the city for the erection of a stage for theatricals, two porches and an image of the god, all according to the ancient arrangement. Although the work was never completed, the result was impressive. It was originally intended that the names of the contributors should be carved upon a stone monument, but as funds were not available it could not be done. The building gradually decayed under the weather. A later attempt to raise money was made, resulting in some repairs. The redecorations are now complete, and therefore it is our duty to have the names of the former contributors carved on a monument. Their deeds and their difficulties in this work will be remembered for ever. So we have made this record.

" The 11th moon of the 24th year of Kuang Hsu " (1899 A. D.).

I have been to the Tung Yo Miao many times, but I have never yet seen anyone worshipping in it, except on the birthday.

The other Taoist temple, the Yiu Shen Kuan, is a small, one room affair, containing no images, but tablets of the Taoist trinity. Formerly its dimensions were more imposing. Yiu Shen means " Holy Protector ". The following paragraphs from the Hsien Chih are interesting :

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Yiu Shen Kuan.

" This temple is west of the Pien Ming store house, inside the Little South Gate. The site was originally occupied by a public hall, the Chen Wu Tien, which was surrounded by thirty pine trees. During the reign of Yung Lo (about 1415 A. D.), a Taoist monk named Wan Yi Wu came to Anking from the West River (Yi Wu means One-Nothing). He was well educated and a poet. Three officials, Yang Ch'i Meng, Han Yi and Sung Yu Yu, used to meet with him to write poetry, and they treated him as a gentlemen and an equal. Because of this connection Yi Wu was able to ask these officials to build a temple for him, and they agreed. During the Chung Yuen Festival (the 15th of the 1st month), Yi Wu organized a Tao Ch'an (a series of religious services), and within three days more than 30,000 Tan of rice were given by the people as contributions toward the new temple. First Yi Wu built a T'ung Ming Tien, (a hall), with an image of the god in its center and thirty two T'ien Shen along the walls on both sides. The P'eng Lai Hsuen (an open pavilion), was built behind the Tien. On its completion Yi Wu went to Nanking and asked the Fu Ma, a high official, to write a Pien Eh for the hall. The Fu Ma not only did this, but gave curtains for the god, and an altar carved with dragons.

" When Yi Wu died his disciple, Yu Tao Meh, continued to live in the temple. He made an image of Yuen Ti and placed it in the center of the Chen Wu Tien, which he repaired, and placed thunder gods on either side. A man named Wei Shan wrote a record.

" In the 2nd year of K'ang Hsi (1664 A. D.),a Taoist monk, Hu Ch'ao Kuo, contributed money and rebuilt the temple, which had fallen into decay. Four years later the governor and the Chih Fu rebuilt the Kuan. A Taoist monk named Ch'en Chen Ch'iang, who had found gold under the Tien, returned it to the owner without accepting any reward. "

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City-God temple are undoubtedly Buddhist, and Taoist fancy has woven the god into its romances, as in the story of the god's banishment, which I will give shortly. The Horse-Face and Ox-Head servants are Buddhist.

There are two city-god temples in Anking, devoted to the Fu and Hsien gods, for the Chinese cult, like the Grecian, is naturally connected with the state and follows its political divisions. The only difference I can find between the temples, other than the districts each god represents, is that the Fu temple is built on land given by the Huang family, who take care of the premises and get what income there is from the sale of oil, incense and candles, while the Hsien temple is in charge of a solitary Buddhist monk. It is the Fu Temple I will describe.

The whole enclosure is about 250 feet long by 100 feet wide, and faces west because it fronts on a north and south street. Two life size stone lions flank the entrance, and on the other side of the street is a large spirit wall. There is a big courtyard surrounded by buildings, with the main hall at the east end, opposite the gate. At the sides of the doorway are two rooms, a public reading room on the north and a guest hall on the south, while above the entrance, facing the court, is a stage on which theatricals were formerly given " To amuse the god ".

Wang Kuo Wei thinks that the Chinese theater developed from the religious dances of the ancient exorcists called Wu. Other Chinese authorities place the beginnings of the Chinese drama in the later T'ang period, about 720, though perhaps the greatest, Ma Tuan Lin, who died about 1300, dates them as early as 581 (*Encyl. of Religion and Ethics*, Drama, Chinese). The Yin and Yang symbol is conspicuous in the center of the stage, and there are decorations of gilded wooden dragons.

The cloisters at the sides of the court are occupied by the ten hells of Yenlo, five on a side, with a wooden lattice before them through which one may look and be edified. These hells have often been described by foreigners, and perhaps the best account is that of Giles in " Strange Stories from a Chinese Studio ". They include the hill of knives, the mortar, the snakes, the slicing, and other tortures of the damned, with small human figures in

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346 778 794 realistic agonies and ferocious demons looking on. There are judges presiding over each hell, and at the far end of the cloisters are a number of images outside the lattice, including Yenlo himself, the King of the Earth Gods and his consort, and some hellish officials. These hells are said to be found in temples to Ti Tsang — Doré gives instances — but I have not observed it. The Anking temple lacks the famous inscription usually found in City-God temples, so direct and to the point; " Ni Yei Lai Liao " (You also will come here).

346 778 794 796 Inside the main hall is a magnificent central altar, on which are duplicate images of the Ch'eng Huang, one behind and above the other. The first is used in processions, while the second always remains upon the altar. I am sorry that I am unable to offer any explanation of this duplication, for it is not done with other deities, with the exception of the Fire God, andt he latter's images differ, while those of the City-God are exactly alike. Other gods are carried in procession, but do not find it necessary to be in two places at the same time. The two gods, who are the same god, wear ancient robes and headgear indicating the Ch'en Huang's rank as Wang. The faces are dark, like those of Hindus, but the features are Chinese. It is said that gold and jewels are put into the paint for the faces. Whether these images have the openings in which gold or silver hearts are placed, I do not know. The images are somewhat smaller than life size, and receive worship together as equals. On one side of the altar is a secretary with a pen and record, and on the other, an officer, while on the table itself are boards of the kind borne before officials in the manner of the Roman fasces. Against the walls are a number of underlings of the god.

Behind this hall is another, once used as a dormitory for monks, probably Taoist, but now a primary school. It contains images of the Sung Tzi Niang Niang, the Goddess of Small Pox, and the wife of the City-God (Ch'eng Huang Niang Niang). The hall seems to be used only by women.

Following the revolution the temple was cleared of images, and when I first saw it in 1916, it was still in a ruinous state, but the cult has revived and the temple now approaches its former splendour. The money was raised by

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a committee of gentry, who sent a subscription list through the city, everyone contributing.

Beggars sleep in the courtyard, and poor people about to die have themselves carried there, for it is considered fortunate to pass away in the presence of the god. Divination is practiced in the temple, gambling and fortune telling flourish in the courtyard, and the place attracts the worst element in the city. There seems more anti-foreign feeling than in any other temple. I found it very difficult to get information myself, and I was obliged to ask Chinese friends to inquire for me. However, no objection was made to my visiting the temple, even on the god's birthday. The present building dates from 1864, but an older one was destroyed by the T'aip'ings. On the whole, the place is kept in good repair, and the hells have just been repainted.

The god is regarded as a colleague by the officials. He can be commanded by a superior, like the provincial governor, and requested by his equals and inferiors. A favorable response to prayer is made more probable by fasting, and the god is considered very prompt and efficient in his answers. Under the republic, the officials have ceased to worship there, but it is possible the custom will be revived. The god is held strictly responsible for the fortune of the city, and is rewarded according to his works.

Many pay reverence to the god at the New Year, but his great festival is the birthday, which is the 15th of the 5th month. Then the temple enclosure is crowded with hundreds of people all day and night, the altar is brilliant with huge candles, and the air thick with incense. The absence of the officials takes away from the old impressiveness, but still the effect is extremely gay and exciting. The crowds jostle and talk, firecrackers, gongs, drums and tamtams swell the din, and everything is wild and barbaric. Nothing could be more different from the quiet and refinement of a Confucian sacrifice.

At this festival, men in costume act as the attendants of the god. This service is usually performed by youths who desire some favour, such as the recovery of a parent from sickness, or as the fulfilment of a vow made while they themselves were ill. For this purpose they form an association, and appear in relays of a quarter of an hour, so that there are always six men in

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The Yin Chiang Tzi.

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Entrance to the Great Hall at Yin Chiang Tsi.

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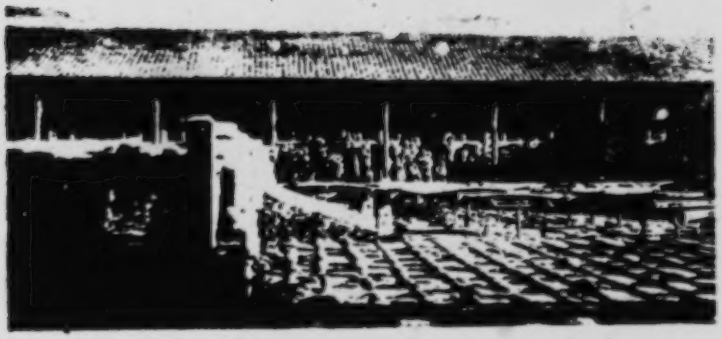
The Great Hall of the Fu Hsioh Kung.



The Cloisters of the Fu Hsioh Kung.

[facing p. 136] [p. 136 is blank]

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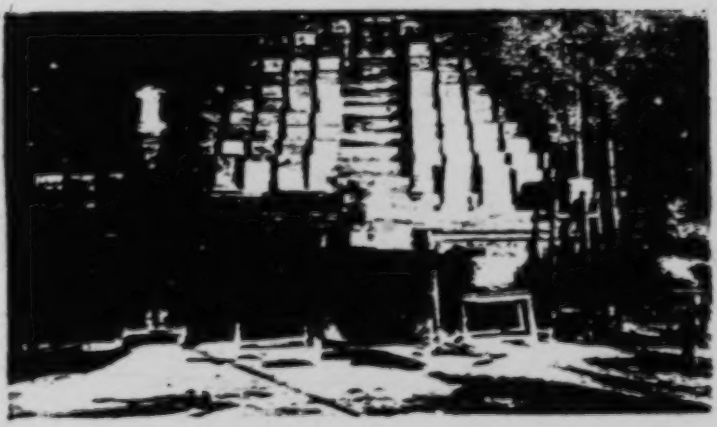
Outside an Ancestral Temple.

1918



The Ancestral Tablets.

[facing p. 160]

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The Tomb of the Student Killed by Soldiers

Anking and the Yin Chiang Ta

[facing p. 168]